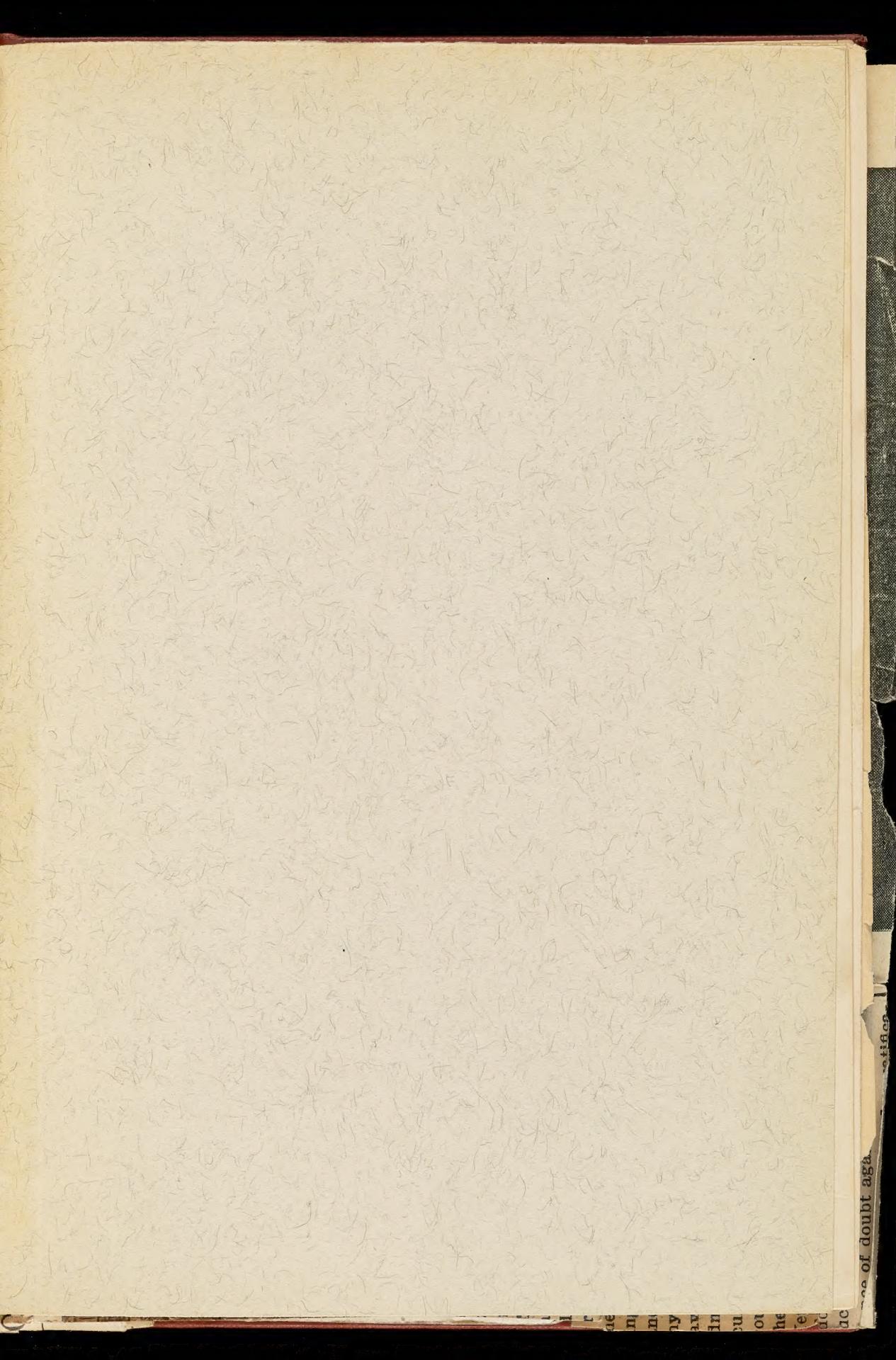
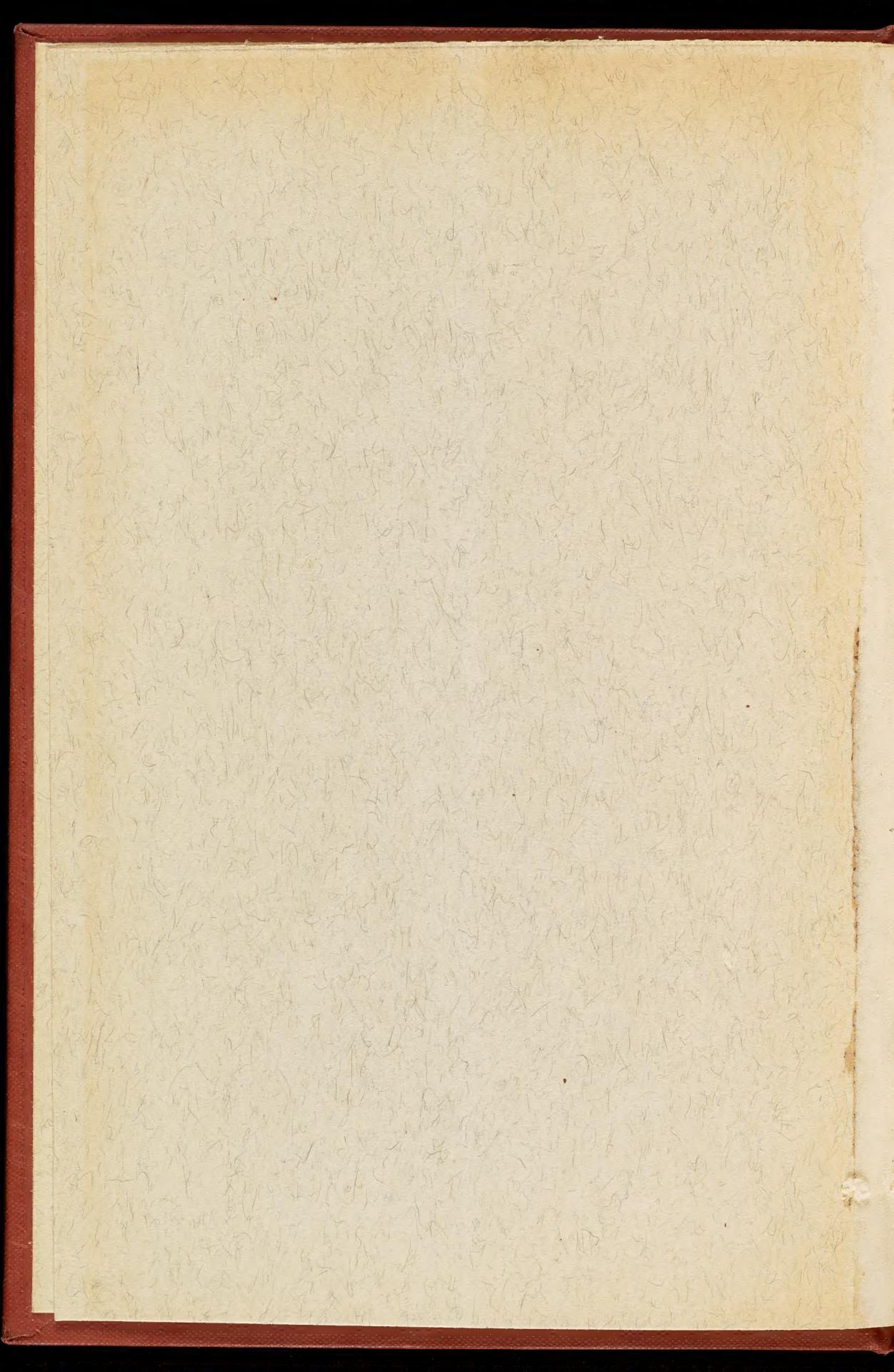


288.

A small  
585  
Knoedlers Co.  
14 East 57<sup>th</sup> Street





# PICTURE LOVERS PAY \$69,120 FOR 78 PAINTINGS.

Gallery Formed by the Late  
Henry T. Cox, of Brooklyn,  
Disposed of at an Auction  
Sale in Mendelssohn Hall.

The Highest Priced Painting,  
Called the "Banks of the  
Marne," Is Bought by George  
Foster Peabody for \$7,050.

Seventy-eight paintings were sold at Mendelssohn Hall last evening, by auction, for \$69,120. They were the gallery formed by the late Henry T. Cox, of Brooklyn, in many years of artistic enthusiasm.

The auctioneer, Thomas E. Kirby, of the American Art Association, said that enthusiasm had been without thought of pecuniary profit. This came magnificently last evening because it had never been courted. Fortune is capricious.

The highest priced painting at the sale was D'Aubigny's "Banks of the Marne." George Foster Peabody paid for it \$7,050. The catalogue list with names of artists, subjects, prices, and, in parentheses, names of buyers, follows:

1—The Veteran (R. C. Veik), Kronberger..	210
2—Chickens (H. Reisinger), Carl Jutz....	210
3—The Little Cook (L. C. Weir), Meyer von Bremen.....	550
4—Swiss Scene (F. W. McKissam), Koekkoek.....	70
5—Hunting Scenes (a pair) (A. J. Roo), John M. Tracy.....	275
6—The Sutler's Wagon, Breling.....	130
7—The Tinsmith (N. P. Golnaud), Meyer von Bremen.....	250
8—Little Chickens, Zuber-Buhler.....	130
9—The Dancing Lesson, Baron.....	100
10—Statue of Coleoni, Venice (R. B. Woodward), Rico.....	530
11—The Pool (J. M. Milliken), Voitz.....	410
12—Landscape and Cattle, Voltz.....	380
13—Love's Offering (P. W. Rouss), Aubert.....	280
14—Landscape and Cattle, Julien Dupre.....	140
15—Dogs (M. E. Reardon), Engler.....	100
16—In the Hayfield (F. Field), Meyerheim.....	200
17—Objets d'Art, Max Schodl.....	500
18—A Glimpse of Seville (E. D. Church), Sanchez-Perrier.....	460
19—Tired (A. J. Root), Munier.....	500
20—First Steps, Echtl.....	340
21—Head of a Young Girl (John A. Hoag)	

22—The Prayer (E. Fleitman), Eduard Fiere .....	500
23—A Spanish Garden (W. J. Walters), Sanchez-Perrier .....	780
24—The Hunters, John M. Tracy.....	150
25—Moonlight on French Coast (H. P. Goldschmidt), M. F. H. de Haas.....	410
26—Four Hunting Scenes, James Ward.....	130
27—In the Tavern, Brouwer.....	220
28—The Pet Bird, Wilkie.....	200
29—Landscape and Figures, Wouwerman.....	250
30—The Water Carrier (Charles A. Schieren), Boughton .....	100
31—The Rendezvous (C. Whitman), Vibert .....	260
32—Watching the Birds, Leloir.....	300
33—The Sentinel, Detaille.....	325
34—The Cavalier (F. L. Loring), Domingo.....	510
35—Young Italian Girl (H. Meyer), Cot.....	110
36—Landscape and Cattle (Knoedler & Co.), Jacque .....	650
37—Marine (S. P. Avery, Jr.), Jules Dupre .....	800
38—Fontainebleau (E. D. Church), Diaz.....	625
39—Landscape, Corot .....	1,000
40—The Bather (E. Guggenheim), J. F. Millet .....	240
41—Landscape and Sheep (Joseph Metcalf), Jacque .....	1,500
42—Toilet of Venus (F. L. Loring), Disz.....	1,475
43—Banks of the Marne (G. F. Peabody), Daubigny .....	7,050
44—Landscape and Cow (Knoedler & Co.), Mauve .....	1,200
45—A Child of the Vintage (B. G. Guenther), Bouguereau .....	1,225
46—Foret de Marly (J. Buckley), Jacomin .....	475
47—Landscape and Cattle (W. P. Bliss), Horatio Walker .....	360
48—Putting on the Sandal (B. Griffin), Glazie .....	330
49—Flowers (B. Griffin), Farra .....	180
50—“Spare the Weeds” (T. Hopper), O'Neill .....	720
51—La Jardinere au Bon Seigneur (W. C. Van Antwerp), Delert .....	575
52—Potato Harvest (J. A. French), Leroile .....	1,075
53—A Beech Wood in Winter (A. A. Anderson), Munthe .....	1,950
54—Le Centenaire, Foret de Marly (L. B. Woodward), Jacomin .....	250
55—A Fisherman's Retreat (Felix Field), Ciceri .....	200
56—Lighting His Pipe (Cottier & Co.), Goubie .....	575
57—Flowers, Diaz .....	425
58—The Cottage on the Common (Knoedler & Co.), Jules Dupre .....	1,025
59—Sunset (G. F. Peabody), Rousseau .....	1,550
60—The Fishing Pool (G. F. Peabody), Sanchez-Perrier .....	240
61—The Missal (W. J. Walters), Meyer von Bremen .....	525
62—Chickens (C. F. Guthrie), Jacque .....	650
63—The Little Gardener, Charnay .....	120
64—A Light, Mein Herr (A. Deshong), Bosch .....	330
65—The Watering Place (M. H. Lehman), Frömentin .....	660
66—Arrival of the Fisher Girls (E. Whitmar), Feyen .....	450
67—Looking Over Him (I. Guggenheim), Worms .....	700
68—Cows and Sheep (C. S. Guthrie), Van Marcke .....	5,800
69—Le Denier Quartier (G. F. Peabody), Cazin .....	4,050
70—Landscape (S. A. French), Wyant .....	1,850
71—The Widow's Acre (J. Hopper), Boughton .....	650
72—A Bashi-Bazouk, Gerome .....	1,600
73—In Danger (C. S. Guthrie), Schreyer .....	5,100
74—Les Secrets de l'Amour (N. S. Wisner), Jourdan .....	470
75—An Oriental Scene (C. W. Gould), Tiffany .....	310
76—The Drinking Pool, Volz .....	1,100
77—“The Trysting Place of Souls” (H. R. Eckelheimer), Cabanel .....	1,025
78—A Wallachian Team (C. S. Guthrie), Schreyer .....	7,000

Total ..... \$69,120

The spectators were numerous and appreciative. Their most implacable critic could say nothing more grave against them than that they admired paintings that tell stories. But even these story-telling pic-

SUN. JUN 11 1902

**COX PAINTINGS SOLD.**

The Collection of 78 Pictures Brings a  
Total of \$69,120.

Seventy-eight paintings, which formed the collection of the late Henry T. Cox of Brooklyn, were sold by Thomas E. Kirby of the American Art Association at Mendelsohn Hall last evening for \$69,120. Many of the canvasses were the story pictures which find so many admirers among picture buyers, and these elicited a great deal of interest last night, and brought good prices. The admirable paintings of the collection found several bidders waiting for each one of them, and they, too, were sent up to figures which cause the auction to be pronounced a successful one.

One of the Daubignys, which always command a large interest, fetched the top price of the sale, \$7,050. It was "On the Banks of the Marne," and was bought by George Foster Peabody. A revelation of the sale was the return of Mr. Peabody from political shepherds to kindlier pastorals.

Besides the restful Daubigny, he purchased an exquisite Cazin, one of the artist's most reposeful and at the same time most eloquent moonlight rural landscapes, "Le Dernier Quartier," and this he followed by the purchase of a poetic landscape of Wyant's, in which a kindly haze partly screens a little cottage in a birch grove from a burly world.

The pictures sold, with the names of the artists and purchasers, and the prices, follow:

"The Veteran," Kronberger; R. C. Veit....	\$210
"Chickens," Carl Jutz; Hugo Reisinger.....	210
"The Little Cook," Meyer von Bremen; L. C. Weir.....	550
"Swiss Scene," Koekkoek; F. W. M. Kissam.....	70
"Hunting Scenes," John M. Tracy; A. J. Root.....	275
"The Sutler's Wagon," H. Breling; E. Arlington.....	130
"The Tinsmith," Meyer von Bremen; N. P. Goldsmith.....	250
"Little Chickens," Fritz Zuber-Buhler; A. W. Thayer.....	130
"The Dancing Lesson," Henri Baron; F. L. Gunther.....	100
"Statue of Colleoni, Venice," Rico; R. B. Woodward.....	530
"Tho Pool," Voltz; J. M. Milliken.....	410
"Landscape and Cattle," Voltz; T. W. Kamm.....	380
"Love's Offering," Aubert; A. Tooth & Sons.....	140
"Landscape and Cattle," Julien Dupré; T. W. Rouse.....	280
"Dogs," E. Engler; M. E. Reardon.....	100
"In the Hayfield," Meyerheim; F. Field.....	200
"Objets d'Art," Max Schödl; N. R. Ickelheimer.....	500
"A Glimpse of Seville," Sanchez-Perrier; E. D. Lovering.....	460
"Tired," Munier; A. J. Root.....	500
"First Steps," A. Echtler; blank.....	340
"Head of a Young Girl," Henner; John A. Hoagland.....	1,025
"The Prayer," Frere; F. Fleitman.....	500
"A Spanish Garden," Sanchez-Perrier; W. J. Walter.....	780
"The Hunters," John M. Tracy; J. A. Root.....	150
"Moonlight, French Coast," M. F. H. de Haas; H. P. Goldsmith.....	410
"Four Hunting Scenes," James Ward; E. Lorsch.....	130

"The Pet Bird," Wilke; C. Whitman.	200
"Landscape and Figures," Wouwerman; Blank.	250
"The Water Carrier," Boughton; Charles A. Schieren.	100
"The Rendezvous," Vibert; C. Whitman.	280
"Watching the Birds," Leloir; R. G. Lounsbury.	300
"The Sentinel," Detaille; D. G. Gunther.	325
"The Cavalier," Domingo; F. L. Loring.	510
"Young Italian Girl," Cot; Henry Meyer.	110
"Landscape and Cattle," Jacque; Knoedler & Co.	650
"Marine," Jules Dupre; S. P. Avery, Jr.	800
"Fontainebleau," Diaz; F. L. Loring.	625
"Landscape," Corot; M. H. Lehman.	1,000
"The Bather," J. F. Millet; I. Guggenheim.	240
"Landscape and Sheep," Jacque; Joseph Metcalfe	1,500
"Toilet of Venus," Diaz; F. L. Loring.	1,475
"Banks of the Marne," Daubigny; G. F. Peabody.	7,050
"Landscape and Cow," Mauve; Knoedler & Co.	1,200
"A Child of the Vintage," Bouguereau; D. G. Gunther.	1,225
"Foret de Marly," Jacomin; J. Buckley.	475
"Landscape and Cattle," Horatio Walker; W. P. Bliss.	360
"Putting on the Sandal," Glaize; B. Griffin.	330
"Flowers," Parra; B. Griffin.	180
"Spare the Weeds," G. B. O'Neill; T. Opper.	720
"La Jardiniere au Bon Seigneur," Delort; W. C. Van Antwerp.	575
"Potato Harvest," Lerolle; S. A. French.	1,075
"A Beech Wood in Winter," Munthe; A. A. Anderson.	1,950
"Le Centenaire, Foret de Marly," Jacomin; R. B. Woodward.	250
"A Fisherman's Retreat," Ciceri; A. J. Root.	200
"Lighting His Pipe," Goublie; F. Field.	575
"Flowers," Diaz; Cottier & Co.	425
"The Cottage on the Common," Jules Dupré; Knoedler & Co.	1,025
"Sunset," Rousseau; G. F. Peabody.	1,550
"The Fishing Pool," Sanchez-Perrier; G. F. Peabody.	240
"The Missal," Meyer von Bremen; W. J. Wallet.	525
"Chickens," Jacque; C. S. Guthrie.	650
"The Little Gardener," Armand Charnay; L. Bamberger & Co.	120
"A Light, Mein Herr!" Ernst Bosch; A. O. Deshong.	330
"The Watering Place," Fromentin; M. H. Lehman.	660
"Arrival of the Fisher Girls," Feyen; C. Whitman.	450
"Looking Him Over," Worms; I. Guggenheim.	700
"Cows and Sheep," Van Marcke; C. S. Guthrie.	5,800
"Le Dernier Quartier," Cazin; G. F. Peabody.	4,050
"Landscape," Wyant; S. A. French.	1,850
"The Widow's Acre," Boughton; J. Opper.	650
"A Bashi-Bazouk," Gerome; J. Opper.	1,600
"In Danger," Schreyer; C. S. Guthrie.	5,100
"Les Secrets de l'Amour," Jourdan; N. S. Wisner.	470
"An Oriental Scene," L. C. Tiffany; C. W. Gould.	310
"The Drinking Pool," Voltz; Blank.	1,100
"The Trysting Place of Souls," Cabanel; H. R. Ickelheimer.	1,025
"A Wallachian Team," Schreyer; C. S. Guthrie.	7,000
Total.....	\$69,120

#### A SUCCESSFUL PICTURE SALE.

The sale of the Henry T. Cox collection of paintings took place last evening at Mendelssohn Hall, and netted \$69,720 for the estate. There were seventy-eight paintings, oil and water color. The auctioneer was Thomas E. Kirby. The highest price of the evening was paid by George Foster Peabody for "The Banks of the Marne," by C. F. Daubigny, which brought \$7,050. The bidding was also brisk for Adolf Schreyer's "A Wallachian Team," which went to C. S. Guthrie for \$7,000. Mr. Guthrie also obtained "Cows and Sheep," by Emile Van Marcke, for \$5,800, and Schreyer's "In Danger," for \$5,100. "Le Dernier Quartier" of Jean Charles Cazin was sold to Mr. Peabody for \$4,050. He obtained Théodore Rousseau's "Sunset" for \$1,550.

Mendelssohn Hall was filled throughout the sale, which lasted from 8:30 to 11 p. m. Among the other successful bidders were Felix Field, "Lighting His Pipe," by Jean Richard Goubie; A. A. Andrew, "A Beech Wood in Winter," by Ludwig Munthe; S. A. French, "A Landscape," by Alexander H. Wyant; S. P. Avery, jr., "A Marine," by Jules Dupré; J. Opper, "The Widow's Acre," by George H. Boughton, and "A Bashi Bazouk," by Jean Léon Gérôme.

*A. A.  
Arnold  
1885*

## SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

FRIDAY EVENING, JANUARY 17TH  
AT EIGHT THIRTY O'CLOCK

## MODERN PAINTINGS

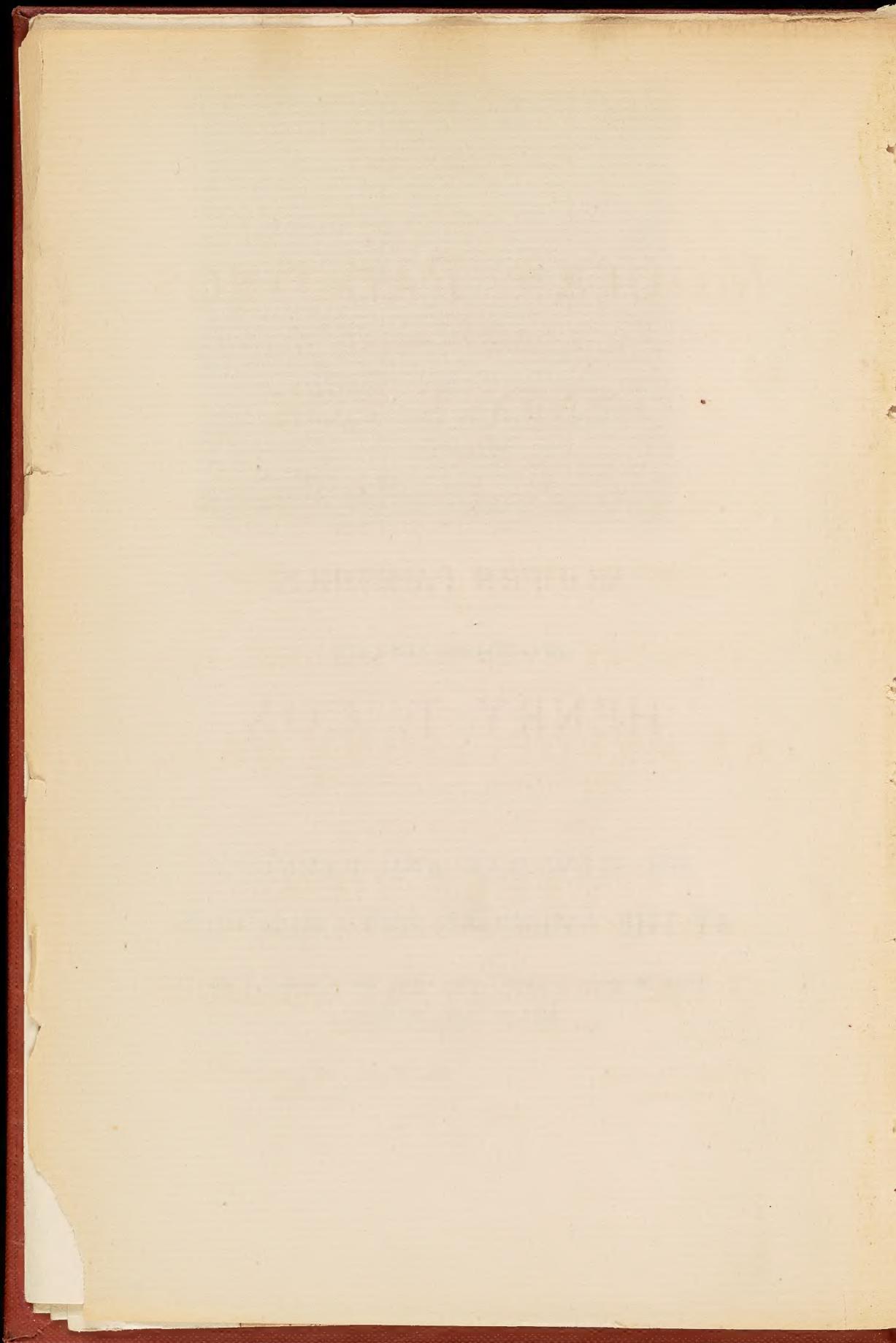
COLLECTED BY THE LATE

## HENRY T. COX

ON VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES

FROM MONDAY, JANUARY 13TH, UNTIL THE MORNING OF THE  
DAY OF SALE, INCLUSIVE

act one way or the other of doubt against her.



CATALOGUE  
OF  
**MODERN PAINTINGS**

COLLECTED BY THE LATE

**HENRY T. COX**  
BROOKLYN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF  
THEODORE OFFERMAN AND HORATIO S. WISNER  
ADMINISTRATORS

ON FRIDAY EVENING, JANUARY 17TH  
BEGINNING AT 8.30 O'CLOCK

**AT MENDELSSOHN HALL**  
FORTIETH STREET, EAST OF BROADWAY

THE COLLECTION WILL BE

**ON FREE VIEW**

FROM MONDAY, JANUARY 13TH, UNTIL THE MORNING OF SALE, INCLUSIVE

**AT THE AMERICAN ART GALLERIES**  
MADISON SQUARE SOUTH

THOMAS E. KIRBY  
AUCTIONEER

AMERICAN ART ASSOCIATION  
MANAGERS  
NEW YORK  
1902

one way or the other, certainly  
of doubt against her.

Press of J. J. Little & Co.  
Astor Place, New York

## CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.
3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*
6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.
7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,  
*Auctioneer.*

act one way or the other, certainly  
of doubt against her.



## LIST OF ARTISTS REPRESENTED AND THEIR WORKS

ARTIST	SUBJECT	CATALOGUE NO.
AUBERT, E. J.	Love's Offering,	13
BARON, HENRI	The Dancing Lesson,	9
BOSCH, ERNST	A Light, Mein Herr!	64
BOUGHTON, GEORGE H., N.A.		
	The Water Carrier,	30
	The Widow's Acre,	71
BOUGUEREAU, W. A.		
	A Child of the Vintage,	45
BRELING, H.		
	The Sutler's Wagon,	6
BROUWER, ADRIAAN		
	In the Tavern,	27
CABANEL, A.		
	"The Trysting-Place of Souls,"	77
CAZIN, J. C.		
	Le Dernier Quartier,	69

uct one way or the other, certainly

ARTIST	SUBJECT	CATALOGUE NO.
CHARNAY, A.	The Little Gardener,	63
CICERI, E.	A Fisherman's Retreat,	55
COROT, J. B. C.	Landscape,	39
COT, P. A.	Young Italian Girl,	35
DAUBIGNY, C. F.	Banks of the Marne,	43
DE HAAS, M. F. H., N.A.	Moonlight on the French Coast,	25
DELORT, C. E.	La Jardinière au Bon Seigneur,	51
DETAILLE, ÉDOUARD	The Sentinel,	33
DIAZ, N. V.	Fontainebleau,	38
	Toilet of Venus,	42
	Flowers,	57
DOMINGO, FRANCISCO		
	The Cavalier,	34
DUPRÉ, JULES		
	Marine,	37
	The Cottage on the Common,	58

ARTIST	SUBJECT	CATALOGUE NO.
DUPRÉ, JULIEN	Landscape and Cattle,	14
ECHTLER, ADOLF	First Steps,	20
ENGLER, E.	Dogs,	15
FEYEN, E.	Arrival of the Fisher Girls,	66
FRÈRE, ÉDOUARD	The Prayer,	22
FROMENTIN, EUGÈNE	The Watering Place,	65
GÉRÔME, J. L.	A Bashi-Bazouk,	72
GLAIZE, P. P. L.	Putting on the Sandal,	48
GOUBIE, J. R.	Lighting His Pipe,	56
HENNER, J. J.	Head of a Young Girl,	21
JACOMIN, M. F.	Forêt de Marly,	46
	Le Centenaire, Forêt de Marly,	54

act one way or the other, certainly  
one of doubt against her.

ARTIST	SUBJECT	CATALOGUE NO.
JACQUE, C. E.		
	Landscape and Cattle,	36
	Landscape and Sheep,	41
	Chickens,	62
JOURDAN, A.		
	Les Sécrets De l'Amour,	74
JUTZ, CARL		
	Chickens,	2
KOEKKOEK, B. C.		
	Swiss Scene,	4
KRONBERGER, KARL		
	The Veteran,	1
LELOIR, L. A.		
	Watching the Birds,	32
LEROLLE, HENRI		
	Potato Harvest,	52
MAUVE, ANTON		
	Landscape and Cow,	44
MEYERHEIM, F. E.		
	In the Hayfield,	16
MEYER VON BREMEN, J. G.		
	The Little Cook,	3
	The Tinsmith,	7
	The Missal,	61

ARTIST	SUBJECT	CATALOGUE NO.
MILLET, J. F.	The Bather,	40
MUNIER, E.	Tired,	19
MUNTHE, LUDWIG	A Beech Wood in Winter,	53
O'NEILL, G. B.	"Spare the Weeds,"	50
PARRA	Flowers,	49
RICO, MARTIN	Statue of Bartolommeo Colleoni, Venice,	10
ROUSSEAU, THÉODORE	Sunset,	59
SANCHEZ-PERRIER, E.	A Glimpse of Seville,	18
	A Spanish Garden,	23
	The Fishing Pool,	60
SCHÖDL, MAX	Objets d'Art,	17
SCHREYER, ADOLF	In Danger,	73
	A Wallachian Team,	78
TIFFANY, LOUIS C., N.A.	An Oriental Scene,	75

uct one way or the other, certainly  
of doubt against her.

ARTIST	SUBJECT	CATALOGUE NO.
TRACY, JOHN M.		
	Hunting Scenes,	5
	The Hunters,	24
VAN MARCKE, E.		
	Cows and Sheep,	68
VIBERT, J. G.		
	The Rendezvous,	31
VOLTZ, FRIEDRICH		
	The Pool,	11
	Landscape and Cattle,	12
	The Drinking Pool,	76
WALKER, HORATIO, N.A.		
	Landscape and Cattle,	47
WARD, JAMES		
	Four Hunting Scenes,	26
WILKIE, SIR DAVID		
	The Pet Bird,	28
WORMS, JULES		
	Looking Him Over,	67
WOUWERMAN, PHILIP		
	Dutch Landscape and Figures,	29
WYANT, A. H., N.A.		
	Landscape,	70
ZUBER-BUHLER, FRITZ		
	Little Chickens,	8

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

*FRIDAY EVENING, JANUARY 17TH*

BEGINNING AT 8.30 O'CLOCK

## CATALOGUE

### KARL KRONBERGER

Born at Freystadt, Upper Austria, in 1841, Kronberger studied at Munich under Anschutz. Many of his pictures are in private collections in America.

R.C. Yeck  
I—

### THE VETERAN

210.

The veteran sits smoking a clay pipe; the light, as he turns his head, shining on his fresh-colored features and gray hair and mustache. He wears a black military over-coat with red tabs on the collar, and a black hat of the period of Frederick the Great; a gray strap being buckled across his chest.

Signed near the left.

Height, 7 inches; width, 5½ inches.

act one way or the other, certainly  
of doubt against her

*210*

## CARL JUTZ

*H. Reisinger*

A pupil of the Munich and Düsseldorf Academies, Jutz is known by the microscopic accuracy of his renderings of small domestic animals and poultry, sometimes combined with humorous suggestion.

### 2—

### CHICKENS

On a straw heap stands a rooster with golden-brown plumage on his neck and back, and greenish-blue tail-feathers. A hen sits near him, and on the ground stands a speckled hen, while another sits close by, with her chickens round her.

Signed at the left.

Height, 5 inches; length, 6 $\frac{1}{2}$  inches.

## MEYER VON BREMEN

*R. C. Heir*  
1813-1886

Johann Georg Meyer, called Von Bremen, after his birth-place, was a pupil at the Düsseldorf Academy under Karl Sohn and Schadow. He began by painting biblical subjects, from which he passed to peasant genre, drawn from the valleys of the Bavarian and Swiss mountains, among which he was a constant traveller. The reputation of his work at length secured him a professorship at the Berlin Academy.

2550

3—

### THE LITTLE COOK



Water Color

Sitting on a stool near the centre of the kitchen is a little girl in a red skirt, black bodice, and buff apron, who turns her head to look at us while peeling potatoes. By her side, on the floor, are a basket and jug; high up on the left is a window with oval panes, and on the right is a fire burning on a high raised hearth.

Signed at the right.

Height, 6 inches; width, 4½ inches.

act one way or the other, certainly  
case of doubt against her

## BAREN'D CORNELIS KOEKKOEK

1803-1862 *F.H. de Kan*

70.

Born at Middelburgh, Zeeland, this painter was the son of Johannes Hermanus Koekkoek, from whom he received his first instruction in art, proceeding later to the Academy of Amsterdam. After extensive travel, he finally settled down in Cleves and established there an art school. While his work is characterized by old-fashioned formality, it shows more than a little of that intimate study of nature that the next generation of Dutch painters were to bring to such perfection.

4—

### SWISS SCENE

Water Color

Alongside the quay sail-boats are being unladen into carts. Beyond, on the right, is a building with spire-shaped roofs, and an archway through which horses and pedestrians come and go. Across the lake appears a range of faint gray mountains.

Signed in the centre.

Height, 6½ inches; length, 8 inches.

## JOHN M. TRACY

1844-1892

275.

Born in Rochester, Ohio, Tracy first studied with a Chicago painter, A. L. Ransom, and then entered the École des Beaux Arts in Paris, becoming also the pupil of Isador Pils and Carolus Duran. Returning to America he devoted himself to subjects connected with sport, which secured him considerable reputation both in this country and abroad. He was an excellent draughtsman, and his pictures have the true flavor of the hunting field.

5—

### HUNTING SCENES

A Pair

In the left picture, a sportsman in drab suit holds his gun in readiness over his shoulder, while the setter at his feet points; and another, to the left, stands looking at his master. In the other picture, the man is shooting, while the dogs rest. Behind the group is a wall and a hedge of reddish foliage.

Signed respectively at the right and left.

In each case: Height, 6 inches; length, 10 inches.

not one way or the other, certainly  
one of doubt against her

*130*

## H. BRELING

*G. T. Elwyn*

Since his student days at the Munich Academy, Breling has secured no little reputation for his representation of country scenes.



### 6— THE SUTLER'S WAGON

A low cart, filled with barrels, moving from us along a road, is stopped, and the driver looks round as a woman draws off some wine for a young gallant on a dapple-gray horse. He wears a red coat, and his hair is tied in a bag under his three-cornered hat. To the right are some bushes and a silver birch.

Signed at the left, and dated 1876.

Height, 8½ inches; width, 6 inches.

## MEYER VON BREMEN

1813-1886

*J. P. G. Meyer* 1250  
Johann Georg Meyer, called Von Bremen, after his birth-place, was a pupil at the Düsseldorf Academy under Karl Sohn and Schadow. He began by painting biblical subjects, from which he passed to peasant genre, drawn from the valleys of the Bavarian and Swiss mountains, among which he was a constant traveller. The reputation of his work at length secured him a professorship at the Berlin Academy.

7—

### THE TINSMITH

Water Color

This drawing in indigo and sepia shows the interior of a workshop in which an old man is sitting before a trunk of wood which serves as a bench. Set in this is an anvil, on which he holds a piece of metal, pausing, with his mallet in the air, to look at a little girl at his side. She draws his attention to a small boy with a satchel, who holds his cuff to his eyes. Beyond the workshop appears a small kitchen in which a woman is cooking.

Signed at the left.

Height,  $5\frac{1}{2}$  inches; width,  $4\frac{1}{2}$  inches.

## FRITZ ZUBER-BUHLER

*Fritz Zuber-Buhler*  
A native of Locle in Switzerland, Buhler went to Paris  
and studied at the École des Beaux Arts and under Picot.  
He is known as a painter of portraits and of historical and  
genre subjects.

8—

### LITTLE CHICKENS

A girl lifts a shawl from a basket of chickens which  
rests upon a chopping-block, to show them to a little child.  
There is a barrel at the back of the gray-walled room,  
and the light streams in from a window on the right, fall-  
ing upon a red earthenware pitcher.

Signed at the right.

Height, 8 inches; width, 5½ inches.

*F. L. Gunther*

HENRI BARON

# 100

When Baron came up to Paris from his native town of Besançon, he put himself under the guidance of Gigoux. He made his first appearance at the Salon in 1840, and received the Legion of Honor in 1859.

9—

THE DANCING LESSON

A young girl, in white robe and creamy shawl, with a plum-colored drapery floating behind, lifts her skirts and pirouettes to a little child, who holds up its brown skirt and sets its toes in imitation. Behind the figures is a bank of foliage.

Signed at the right.

Height, 10 inches; width, 7½ inches.

## MARTIN RICO

530

R B Woodward

By temperament a stroller, light hearted, and of simple tastes, Rico has travelled constantly, though it is by his pictures of Venice that one seems to know him best—transcripts of her brilliant color seen under cloudless noon-day skies. A Spaniard by birth, and a pupil of the Madrid Academy, he came to Paris and secured the first Prix de Rome ever given for landscape. On his return from Italy, he enjoyed the companionship of Zamacoïs, and was helped in his studies by Daubigny and Meissonier.

### IO— STATUE OF BARTOLOMMEO COLLE- LONI, VENICE

The bronze-green statue of the horse and its rider rears sharp against the clear, pale-blue sky. By the railings at the base of the pedestal stands a girl in a scarlet shawl, with a child near her. Around a carved well-head on the left are pigeons, and across the narrow canal is a row of houses, the gray and white of their architecture showing crisp in the bright light.

Signed at the left.

Height,  $13\frac{1}{2}$  inches; width,  $8\frac{1}{2}$  inches.

## FRIEDRICH VOLTZ

Born at Nordlingen in 1817, Voltz received his art instruction at the Munich Academy, and in after years became one of its professors. His favorite haunt for study was among the valleys of the Bavarian Alps.

II—

## THE POOL

Companion to No. 12

In a pool of water stand a white cow, stooping to drink, and a reddish bull calf. At the back is a steep, shadowed bank, on which sits a shepherdess, looking away towards the open sky. On the right is a mass of willows and other trees.

Signed at the left, and dated 1877.

Height, 6 $\frac{1}{2}$  inches; length, 9 $\frac{1}{2}$  inches.

act one way or the other, certainly

## FRIEDRICH VOLTZ

*F. W. Kamm*

Born at Nordlingen in 1817, Voltz received his art instruction at the Munich Academy, and in after years became one of its professors. His favorite haunt for study was among the valleys of the Bavarian Alps.

~~380~~  
12—

### LANDSCAPE AND CATTLE

Companion to No. 11

A fine reddish colored bull stands on the left of the picture, the light falling from behind his back, on a white cow that lies under his head. Further back is an oak tree, and in the middle distance a group of five cows.

Signed at the right, and dated 1877.

Height, 6 $\frac{1}{2}$  inches; length, 9 $\frac{1}{2}$  inches.



## ERNEST JEAN AUBERT

A pupil of Delaroche, Aubert won the Prix de Rome in 1844 for an engraving, and during and after his stay in Italy pursued that branch of art until 1853. Then he passed to lithography, and later to painting.

13—

### LOVE'S OFFERING

Clad in a white robe, with a blue drapery across her knees, a girl sits on a rock under the trees, arranging her pale yellow hair, while a cupid on his knees presents her a bunch of flowers. A little glimpse of water appears below the rock on the right.

Signed at the left.

Height, 9 $\frac{1}{2}$  inches; width, 8 inches.

The owner, certainly  
of doubt against her.

## JULIEN DUPRÉ

*D M. Rous*

*280*  
A nephew of the great Jules Dupré, Julien has won for himself a distinguished position among the landscape painters of France. He reveals a true love of the country and knowledge of its forms, and in his rich-toned pictures, where figures and cattle take their places in the composition, there is generally a mellowness of feeling that is most persuasive.

14—

### LANDSCAPE AND CATTLE

Beneath a breezy April sky the distant hills show purple, and the pasture is moist green, barred with yellow in the shifting light. Cows are seen in the distance, and a brown and white one stands near the foreground, with a tawny and white one lying by her side. To their left is a milkmaid in a brown skirt, and a dark bodice with white sleeves, a red handkerchief being tied over her head, which she turns towards the cows as she passes them. Her buckets are suspended from a yoke.

Signed at the left.

Height, 10 inches; length, 15½ inches.

**E. ENGLER**

A German painter of animals.

15—

**DOGS**

A St. Bernard, white, with black markings on the stern, shoulders, and head, stands looking towards us. Beside him, in profile, lies a white and tawny one, on which another of darker brown color is resting his head. Beyond the group are bushes, with an opening to the left.

Signed at the right.

Heighth,  $9\frac{1}{2}$  inches; length, 13 inches.

## FRANZ EDUARD MEYERHEIM

1838-1880



After studying in the Academy of Berlin, his native city, Meyerheim passed to Düsseldorf, afterwards travelling much and painting from nature. He is best known by his pictures of scenery and peasant life in Hesse and the valleys of the Tyrol.

16—

### IN THE HAYFIELD

A bank of trees borders the flat meadow in which the hay left by the carriers has been raked into little wreaths and cocks. In the middle distance, a girl, resting on her rake, is talking to a young man; while in the foreground another girl stops from her work to lift the shawl from her head and look out of the picture. She wears a white shirt, and a slate-gray skirt looped up over an olive-colored petticoat.

Signed at the left, and dated 1871.

Height, 11 $\frac{1}{2}$  inches; width, 9 inches.

*Eckelreimer*

~~H.C. Eckelreimer~~ MAX SCHÖDL

This brilliant painter of genre and still life was born at Vienna in 1834 and became a pupil of its Academy under Friedlander. His skill in the precise rendering of beautiful surfaces can hardly be surpassed.

500-

17—

### OBJETS D'ART

Upon a table is spread a blue, white, and red rug, over which, on the right, is laid a silk drapery with dull crimson and gold embroidery. In the centre stands a cup formed of a nautilus shell mounted on the upright tail of a bronze dragon, on one side of which is a metal vase of gilded bronze inlaid with enamels, and on the other a box of tortoise-shell and mother-of-pearl and a gold cup.

Signed near the right, and dated 1896.

Height, 12 inches; width, 9 inches.

act one way or the other, certainly

## EMILIO SANCHEZ-PERRIER

*E D. Sanchez*  
2 460 ✓  
  
One of the brilliant group of Spanish painters who have made their home in Paris, Sanchez-Perrier made his first appearance at the Salon of 1886, receiving an Honorable Mention. His landscapes are not only distinguished by purity of color and deft craftsmanship, but interpret the character of the scene with much quiet feeling.

18—

### A GLIMPSE OF SEVILLE

In front is a smooth sheet of water on which lie the leaves of lilies and reflections of the tender green foliage which grows profusely on the banks. Beyond it, to the left of the picture, rises a low hill on which, among the greenery, appear the white walls and pale yellow tiled roofs of cottages and villas ; conspicuous on the right, at the foot of the slope, being a group of buildings around a church.

Signed at the left.

Height, 9 inches ; length, 13½ inches.

## ÉMILE MUNIER

A German painter of genre subjects.

19—

*Book*  
A little child, clad only in a white chemise, with hands placed behind her black curls, is leaning back in a high chair on the arm of which hangs a trumpet. On a table behind are a decanter and tumbler, a cake and fruit, the white cloth having a broad border of lace.

Signed at the left, and dated 1879.

Height, 16 inches; width, 11 inches.



500

✓  
2 340 ✓

## ADOLF ECHTLER

Though a native of Goritz in Austria, and a pupil of the Vienna Academy, proceeding later to the one at Munich, Echtler eventually made his home in Paris, devoting himself to portraits and genre subjects.

20—

### FIRST STEPS

In the centre of the picture is a brown shallow brook emerging from a tangle of bushes. On the edge of the water, hugging a blue doll, is a little child in a gray frock, whom two girls on the other side are trying to coax across. They are clad in red and blue, and a third is lying on her back, a little farther up on the bank, which is backed with trees.

Signed at the left.

Height, 12 inches; length, 22 inches.

## JEAN JACQUES HENNER

*Jean Jacques Henner*

Henner's early career is an example of the thrift of the French peasant and of what France will do to advance a likely pupil. The father saved from his small earnings to give the boy an art education, and upon his deathbed bequeathed this legacy of self-denial to his elder son, and in due course the municipality sent the promising student to Paris. Here in time he won the Prix de Rome, and five years later came back from Italy with the style he has adhered to ever since, and that secured him instant recognition. No painter of modern times has idealized the nude with such exquisite individuality or given to his studies of young girls a more imaginative charm.

1025

21—

### HEAD OF A YOUNG GIRL

A study in cream and gold and brown of a young girl's head swathed in rich brown drapery, crossed beneath the chin, and seen against a creamy golden background. The brown eyes look straight forward ; the color of the face is a delicate creamy white, and the crimson lips are slightly pursed.

Signed near the left.

Height, 11 inches; width, 9 inches.

uct one way or the other, certainly

## ÉDOUARD FRÈRE

1819-1886

*500*  
Born in Paris in 1819, Frère became a pupil of Delaroche. About the time that the nature students were moving to Barbizon, he settled in the village of Ecouen, a little to the north of Paris, whither many painters followed him, attracted by the simple sincerity of sentiment in his pictures of domestic genre. These secured him a wide popularity both with the public and his brother artists, who, at his death in 1886, paid tribute to his memory, Bouguereau pronouncing a noble eulogy.

22—

### THE PRAYER

In an olive-toned cottage interior, a mother sits holding the hands of her child, who is on a chair facing her. She wears a russet-gray jacket and blue apron, the little one having a green skirt and white cap. Against the back wall is a brown wood press with green curtains, and through the window, on the right, is a view of a cottage and the sky.

Signed at the left, and dated 1861.

Height, 16 inches; width, 13 inches.

## EMILIO SANCHEZ-PERRIER

One of the brilliant group of Spanish painters who have made their home in Paris, Sanchez-Perrier made his first appearance at the Salon of 1886, receiving an Honorable Mention. His landscapes are not only distinguished by purity of color and deft craftsmanship, but interpret the character of the scene with much quiet feeling.

✓  
180.

23—

### A SPANISH GARDEN

Rising out of a profusion of greenery appears the upper part of a villa, the parapet decorated at intervals with acorn-shaped ornaments, the roof surmounted by a cupola. The garden is enclosed by a plaster wall in which there is a wicket gate leading into a vegetable garden, which forms the foreground of the picture. In it are two men working and one resting.

Signed at the right, and dated 1860.

Height, 14 inches; length, 21½ inches.

## JOHN M. TRACY

*J. M. Tracy*

1844-1892

Born in Rochester, Ohio, Tracy first studied with a Chicago painter, A. L. Ransom, and then entered the École des Beaux Arts in Paris, becoming also the pupil of Isador Pils and Carolus Duran. Returning to America he devoted himself to subjects connected with sport, which secured him considerable reputation both in this country and abroad. He was an excellent draughtsman, and his pictures have the true flavor of the hunting field.

24—

### THE HUNTERS

In the foreground of a rolling landscape backed with woods stands a sportsman, beside whom sits his companion, lighting a pipe. A little to the rear is a pointer, and another is pointing on the left of the group.

Signed at the right.

Height,  $13\frac{1}{2}$  inches; length, 24 inches.

## M. F. H. DE HAAS, N.A.

1832-1895

*Golds...*  
A pupil of the Academy at Rotterdam, in which city he was born sixty-nine years ago, de Haas continued his studies with Louis Meyer, at The Hague, and painted on the Dutch coast. In 1859, he came to this country and settled in New York. His marines are vigorous and sincere, showing a particular liking for the picturesque phases of nature.

410

### 25— MOONLIGHT ON THE FRENCH COAST

A smack is grounded on a flat shore spotted with pools and rocks. In the lee of it the fishermen have lighted a fire around which they sit. On the right, the ripples of shallow water gleam pale gold and silver in the light of a full moon. Figures are paddling near the front, and in the distance sail-boats are running for the shore.

Signed at the right, and dated 1879.

Height, 19 $\frac{1}{2}$  inches; length, 29 $\frac{1}{2}$  inches.

act one way or the other, certainly

## JAMES WARD

1769-1859

The brother-in-law of George Moreland, Ward was an engraver as well as painter. His earlier pictures of animals were full of knowledge and power, but during the latter part of his life his broad and manly style changed into one of extreme minuteness.

26—

## FOUR HUNTING SCENES

The two upper pictures, reckoning from the left, represent, respectively, duck and woodcock shooting ; the lower ones, pheasant and, apparently, snipe. In the last the dogs are spaniels; in the others, setters.

Signed on the back.

In each case : Height,  $3\frac{1}{2}$  inches ; length,  $4\frac{1}{2}$  inches.

## ADRIAAN BROUWER

1606-1638

Brouwer ranks with Teniers as the foremost of Flemish genre painters. Depicting subjects of low life, and often with much coarseness of humor, he is a fine technician, his pictures being prized for their rich quality of brush-work and beautiful color.

27—

### IN THE TAVERN

220

In a dim brown interior, a man holds up a tumbler, while his left hand rests on a pitcher which stands on the table at his side. He wears a gray felt hat, with the wide brim looped up on the right side, and a feather sticking up from the crown. His olive-gray jerkin is partly open, showing the shirt, and a clay pipe is sticking in the belt. Behind the table sits another man, who turns to look at his companion, at the same time blowing a thin thread of smoke from his lips.

Signed at the left.

Height, 10 inches; width, 7½ inches.

one way or the other certainly

## SIR DAVID WILKIE

1785-1841

In the first quarter of the nineteenth century, David Wilkie was the chief genre painter of the world. Born in the little village of Cults in Scotland, the son of a clergyman, he entered the Edinburgh School of Art at the age of fourteen. Five years later he sold his first picture, "Pitlessie Fair," for \$125, on the strength of which he went to London, and next year showed the "Village Politicians." Its success was immediate, and was followed by a series of pictures of country life that have much of the charm of the best Dutch genre. He died at sea, and his funeral has been commemorated in one of Turner's noblest pictures.

28—

## THE PET BIRD

A man in red waistcoat and white shirt-sleeves rests his arms upon a round table, whistling to a jackdaw in a wicker cage in front of him. The latter stands on the cut-off end of a barrel in the centre of the table, on which lies a flute near a jug and a tumbler of beer.

Height, 6½ inches; length, 9½ inches.

## PHILIP WOUWERMAN

250.

1619-1668

*H. Cornelius*

A contemporary of the Dutch landscape and cattle painters, Paul Potter, Adrien van der Velde, and Aelbert Cuyp, Wouwerman preferred subjects of horses and riding parties—spirited groups in bright landscapes. He had a particular fancy for introducing a white horse in the foreground, with the light concentrated upon it; but despite such mannerisms and a somewhat precise manner of brush-work, he is reckoned an interesting painter.

### 29— DUTCH LANDSCAPE AND FIGURES

Blue hills and a woody plain are seen on the farther side of a river in which some figures are swimming, and a laden ferry-boat is crossing. In the foreground, on the right of the picture, a man in a red coat, riding a brown horse and leading a gray one, is trying to coax the latter to enter the water. Another horseman and some figures complete the group, in front of which is a mother sitting on the ground, nursing her child.

Height,  $11\frac{1}{2}$  inches; length, 14 inches.

## **GEORGE H. BOUGHTON, N.A.**

*Has. 1/10*  
Born in England, and brought to this country when he was three years old, later studying art here and making his first successes under the patronage of the old American Art Union, George H. Boughton returned to the country of his birth, and has made his home there. He has gained a reputation by landscapes and by his pictures of Knickerbocker, Puritan, and Huguenot subjects.

30—

### **THE WATER CARRIER**

Water Color

Coming through the gray-lighted meadow a peasant balances an earthenware pitcher above her white cap, knitting the while at a stocking. The short white sleeves of a chemise appear from under a black sleeveless jacket; cuffs of blue gingham are drawn up to her elbows, and an apron of the same material is looped up so as to form a pocket.

Signed at the right.

Height, 12 inches; width, 7 inches.

*C. Thibaut* 260

## JEHAN GEORGES VIBERT

A brilliant wit, author of some plays, and a skilful painter of character and satiric genre, Vibert is one of the most individual of Parisians. He works with equal facility in oils or water colors, and was one of the leaders in the formation of the Society of French Aquarellists.

31—

### THE RENDEZVOUS

Water Color

A man's face looks out from the bushes that fringe a path, as a lady approaches, holding a bunch of roses. She wears a bow and streamers of pale yellow ribbon on her fair hair; a white silk skirt, with a pompadour body and overskirt of amber and wine-colored stripes, and over her shoulders a lace *fichu*, the long ends of which are tied behind her back.

Signed on the right, and dated 1872.

Height, 14 inches; width, 10 inches.

## LOUIS ALEXANDRE LELOIR

1843-1884

*P.C. Johnson*

A painter first of scenes from Bible history, Leloir eventually turned to genre subjects, chiefly from the life of the seventeenth and eighteenth centuries. He received many honors, and was as good a painter in water colors as in oils.

*M. L. S.*

32—

### WATCHING THE BIRDS

Water Color

On a divan of dark blue cushions, set against a pale blue arabesque wall, reclines a young girl in white robe and yellow silk sash. Her right arm is stretched in front of her upon a raised mass covered with a dull red rug on which are a bird with bright blue and brown plumage, and a smaller one with green wings. The girl, whose fan hangs listlessly from her hand, leans her head over her right shoulder and watches them.

Signed at the left, and dated 1872.

Height,  $10\frac{1}{2}$  inches; length, 15 inches.

## ÉDOUARD DETAILLE

*Günther*

Since the death of De Neuville, Detaille has been undisputed leader among the military painters of France, though of late years his time has been much absorbed with large official canvases of a ceremonial character. He was a favorite pupil of Meissonier, and in all his studies of military life there is a stirring actuality, as of one who knows it thoroughly.

### THE SENTINEL

33—

Water Color

Beside the wall of a redoubt made of bags and baskets full of earth wattled down stands a sentinel in black overcoat and drab gaiters. Snow covers the ground, and still falls from a sky filled with flocks of gray cloud.

Signed at the left, and dated 1872.

Height, 12 inches; width, 10 inches.

## FRANCISCO DOMINGO

Often called the Spanish Meissonier, Domingo, who lives in Valencia, paints little pictures of horsemen before an inn, soldiers, newspaper-readers, and philosophers of the time of Louis XV., with the daintiness of color that is associated with the French master; although a huge canvas, "The Last Day of Sagunt," has the reputation of being his chief performance.

34—

## THE CAVALIER

In front of a gray wall, hung on the left with drapery, stands a cavalier beside a drum, pointing his rapier to the floor. Above the wide flaps of his boots are plum-colored breeches, and a pink sash crosses his brown laced doublet, over which falls a collar of lace.

Signed at the right, and dated 1897.

Height, 4½ inches; length, 6 inches.

110-

## PIERRE AUGUSTE COT

H. Mayer

1837-1883

This painter of graceful and attractive portraits and genre subjects was a pupil successively of Cabanel, Léon Cogniet, and Bouguereau. He was awarded the Legion of Honor in 1874.

35—

### YOUNG ITALIAN GIRL

*Head*

A young girl, with her back towards us, seen as far as the waist, is looking over her right shoulder. Over a full-sleeved white bodice she wears gray silk stays stitched with a little pattern of lighter thread, and a yellow drapery hangs from her left shoulder.

Signed at the left.

Height, 12 inches; width, 9½ inches.

uct one way or the other, certainly

## CHARLES ÉMILE JACQUE

1813-1894

Before he made a serious study of painting, Jacque by his etchings had already gained a reputation which still places him among the foremost modern masters in that medium. To his skill with the needle is due his knowledge of form and construction, and the remarkable drawing of his oil paintings. Sheep and poultry, particularly, he depicts with a comprehension that has never been surpassed. His use of color is less profound and fluent, yet he often reaches harmonious effects of great dignity ; for, although he chooses simple and sometimes commonplace subjects, he treats them with an elevation of purpose that lifts them to a high level of pictorial beauty, and often of poetic feeling.

36—

### LANDSCAPE AND CATTLE

The sky, broken up into slaty-gray clouds, is threatening storm, and a strip of cold light crosses the pasture. Cows are standing in a pool at the right, two sniffing the water, while on the bank sits a shepherdess in blue apron. Behind her is a clump of oak trees.

Signed at the left.

Height,  $7\frac{1}{2}$  inches; length, 13 inches.

## JULES DUPRÉ

*Dupré S.*

1812-1889

#800

From being an apprentice in a porcelain factory at Nantes to becoming one of the founders of the modern school of French landscapists is a long journey, and its way lay through nature. At a time when landscapes were being put together out of the painter's head in a manner grandiloquently unreal; Dupré and Rousseau set themselves to study the facts of nature, and to render them as they felt them. Dupré's feeling has in it usually a preference for the stern and solemn aspects of nature; his pictures are distinguished by elevation of thought and a grand seriousness of color. His fine poise of character was as little disturbed by fortune and rewards, when they came his way, as it had been by his early hardships.

37—

## MARINE

Upon the low horizon the sky is of a dull steel gray, which grows more vapory above, mounting through creamy streaks to blue. In the distance is a white speck of sail, and brown ones show nearer and nearer; on the left is a fishing smack with dark hull and drab sails. The water is a pale greenish blue, with silver spray and brown in the hollows of the waves.

Signed at the right.

D.P.A.

Height, 8 inches; length, 14 inches.

## NARCISSE VIRGILIO DIAZ

1808-1876

*F. L. Louis*

✓  
625  
The son of a Spaniard who for political reasons had taken refuge in France, Diaz in all his pictures shows the ardor of his Southern temperament. He has been called the virtuoso of the palette, and both in his little figure subjects—mere excuses for a charming embroidery of light and color—and in his grand studies of the mysterious tangle of sun and shadow in the recesses of Fontainebleau forest, his work has the splendid spontaneousness of an exuberant imagination. So musical is its suggestion that we readily accept the story that, while he plied his brush, he was pouring forth his spirit in song.

38—

### FONTAINBLEAU

On the right of a sandy path bordered by ragged banks with bowlders and torn and stunted oaks sits a woman in blue and red costume. A hill rises on the left, with masses of foliage, and overhead is a purple, blustery sky.

Signed at the right.

Height, 10 inches; length, 14 inches.

# JEAN BAPTISTE CAMILLE COROT

1796-1875

1000-

The son of a court milliner, Corot enjoyed a competence which enabled him after his student days to visit Italy and pursue his study of nature in many parts of France. His earlier pictures gained a succession of rewards, but he was nearly fifty years old before he reached that manner of seeing and painting nature which has given him enduring fame. "Rousseau is an eagle," he used to say, "while I am a little lark singing in my gray clouds." He, too, has his moods of sublimity; but, for the most part, it is the tender poetry of the awakening day or waning twilight that he loves to paint in pictures of delicate resonance, with atmosphere of sensitive vibration, in which the foliage seems to stir with the quiet songfulness that permeates the scene.

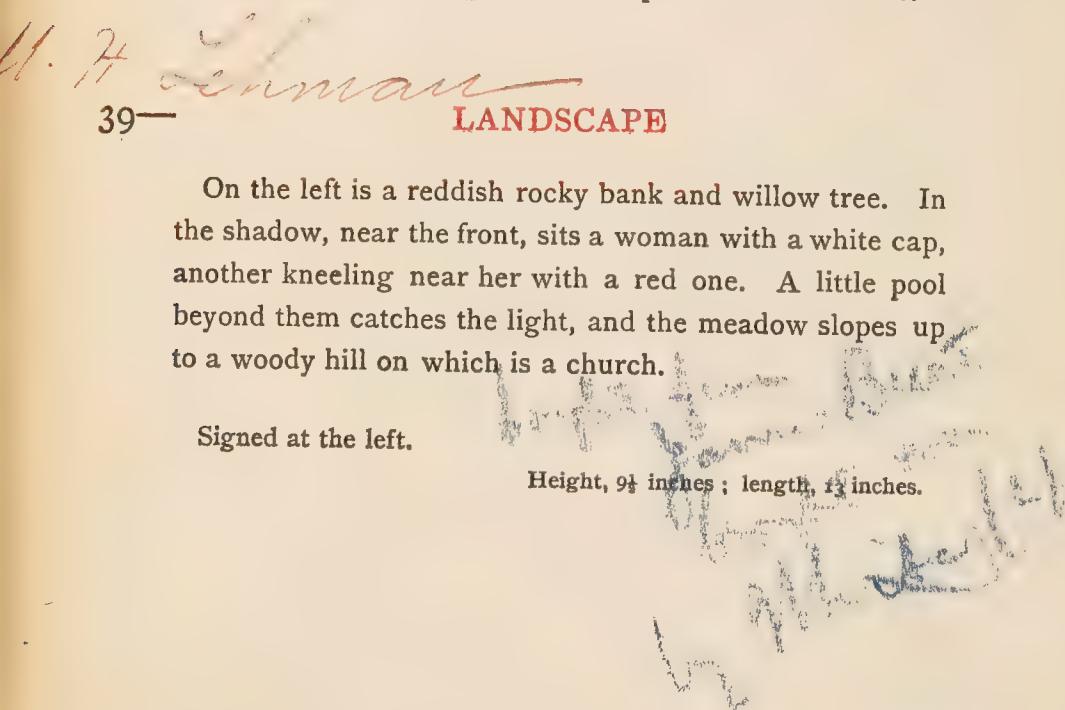
11. 4  
39—

## LANDSCAPE

On the left is a reddish rocky bank and willow tree. In the shadow, near the front, sits a woman with a white cap, another kneeling near her with a red one. A little pool beyond them catches the light, and the meadow slopes up to a woody hill on which is a church.

Signed at the left.

Height, 9 $\frac{1}{2}$  inches; length, 13 inches.



uct one way or the other, certainly

## JEAN FRANÇOIS MILLET

1814-1875

*240* This picture of "The Bather" must belong to Millet's early days in Paris, before he had found Barbizon and resumed the peasant life of his childhood. He is better known as the painter of the toilers in the fields, pictures of infinite truth and sadness, tinged with an elevation of feeling. For it is often forgotten that Millet was a student of literature as well as a painter, who read his Virgil regularly and with appreciation, and much of the ample dignity and noble feeling of the old Roman poet has found its way into his pictures.

### THE BATHER

40—

On a bank, darkened by overhanging trees, a young girl, nude, sits with one foot dipping into the water. Her right leg is crossed over the other knee, and her hand rests on its foot. By her side lies some blue and white drapery.

Signed at the left.

Height, 12 inches; width, 8½ inches.

## CHARLES ÉMILE JACQUE

1813-1894

*Metcalfe*

1500-

Before he made a serious study of painting, Jacque by his etchings had already gained a reputation which still places him among the foremost modern masters in that medium. To his skill with the needle is due the knowledge of form and construction, and the remarkable drawing of his oil paintings. Sheep and poultry, particularly, he depicts with a comprehension that has never been surpassed. His use of color is less profound and fluent, yet he often reaches harmonious effects of great dignity ; for, although he chooses simple and sometimes commonplace subjects, he treats them with an elevation of purpose that lifts them to a high level of pictorial beauty, and often of poetic feeling.

41—

### LANDSCAPE AND SHEEP

A cold, shifty light plays sparingly over the meadow, concentrated on a lamb that faces us near the centre of the picture. Behind it are sheep with their tails turned towards us, and farther back two others approaching from the back of some tree-stems on the left. Bushes fill in the right of the picture, and in the distance are dark, low hills.

Signed at the right.

Height, 11 $\frac{1}{2}$  inches; length, 16 $\frac{1}{2}$  inches.

not one way or the other, certainly

1476-

## NARCISSE VIRGILIO DIAZ

1808-1876 *I L. Diaz*

The son of a Spaniard who for political reasons had taken refuge in France, Diaz in all his pictures shows the ardor of his Southern temperament. He has been called the virtuoso of the palette, and both in his little figure subjects—mere excuses for a charming embroidery of light and color—and in his grand studies of the mysterious tangle of sun and shadow in the recesses of Fontainebleau forest, his work has the splendid spontaneousness of an exuberant imagination. So musical is its suggestion that we readily accept the story that, while he plied his brush, he was pouring forth his spirit in song.

42—

### TOILET OF VENUS

A young girl with blue drapery across her knees sits under a tree, gathering up the folds of a white robe to her breast. With the other hand she holds a mirror into which she and two winged loves are gazing. A warm amber atmosphere pervades the picture.

Signed at the left.

Height, 14 inches; width, 9½ inches.

## CHARLES FRANÇOIS DAUBIGNY

1817-1878

*Daubigny*

It is as the poet-painter of lovely rural scenery along the banks of the Seine, Marne, and Oise, that Daubigny will always be remembered. Traversing their streams in a houseboat, moving where he listed, he studied them with an intimacy of affection, and a sympathy with their tranquil beauty, that have found the secret of their spirit and incorporated it with the gentle stir of pastoral and human life upon their banks. In the tender songfulness of his pictures he is closest to Corot of all the Fontainebleau-Barbizon painters.

43—

### BANKS OF THE MARNE

A cool green bank, with a bunch of trees on the left, stretches diagonally across the picture, following, with many indentations, the course of the river, and disappearing in a background of trees. A man with a white cap is rowing a boat, and the water reflects the cool dark greens of the vegetation and the rosy gray of the horizon.

Signed at the left, and dated 1877.

Height, 14 inches; length, 22 inches.

1200

## ANTON MAUVE

1838-1888

It is Mauve's distinction to have been one of the band of Dutch artists who, during the last century, infused new life into the art of Holland. A pupil of Van Os, he preserved for a time the sleek and smooth execution of his master, but when he came to study nature direct, his style broadened into one of remarkable freedom and individuality. No Dutch painter has more sympathetically recorded the intimate charm of Holland, and his works have found their way into galleries at home and abroad and been honored in every country.

44—

### LANDSCAPE AND COW

A white cow with black patches stands with her tail towards us, beside a fence. Behind her is a man in black, and to the right are shrubs and a red roof. The sky is white and full of moisture, and a pale amber atmosphere wraps the scene.

Signed at the right.

Height, 12 inches; length, 15 inches.

## W. A. BOUGUEREAU

1225.

From Bouguereau's early days at Bordeaux, where he combined the duties of a clerk with study at the art school, through the years that he painted portraits for a few francs until he had earned enough to go to Paris; from the time that he won the Prix de Rome, and five years later returned from Italy to make an immediate mark; through fifty years of successful labor he has proved his indomitable spirit in the face alike of popularity and criticism. In the drawing of the figure he has no superior among modern painters, and his graceful representations of young girls and children have won him a large circle of admirers.

45—

### A CHILD OF THE VINTAGE

A tawny-skinned girl looks out of the picture, with large brown eyes, her dark hair being bound with a dull red handkerchief, around which is a wreath of vine leaves. A necklace of brown pearls hangs over the curving edge of her white full-sleeved shirt, and a touch of green ribbon decorates her shoulders.

Signed at the left, and dated 1874.

Height, 17 inches; width, 14 inches.

445

## MARIE FERDINAND JACOMIN

Though a Parisian, this painter has always sought for subjects in the country, especially around the forest of Marly, painting landscapes that since 1883 have gained recognition at the Salon.

### 46— LE CENTENAIRE, FORÊT DE MARLY

In a wide clearing of the forest is a flat stretch of grass, terminating in a circular pool, on the far side of which, to the right, sits a man, near whom are two cows. On the edge of the forest beyond is a row of poplars reflected in the water.

Signed at the left.

Height, 13 inches; length, 18 inches.

## HORATIO WALKER, N.A.

364

With nature for his teacher, and his own earnest force of character for a guide, Horatio Walker has reached the first rank among living American landscape painters. He is a colorist of much distinction, and his pictures reveal a love of the country—particularly of its sturdiest moods—and a broad, able craftsmanship, which make them justly prized by collectors.

47—

### LANDSCAPE AND CATTLE

Flat, marshy meadows extend to the horizon, with a stack and cows in the middle distance, towards the right. In the foreground are tussocks of rushes and pale green grass, and on the left a small brook, near which two cows are standing. It is crossed by a rough wooden bridge, from which the path leads across the picture towards some willow trees.

Signed at the right.

Height, 16 inches; length, 13 inches.



## PIERRE PAUL LÉON GLAIZE

330.

A painter of elegant genre and one of the followers of the semi-classical school, Glaize was a pupil of Gérôme, and received the ribbon of the Legion in 1877.

48—

### PUTTING ON THE SANDAL

In this Egyptian interior, probably of the period of the Roman occupation, the wall is decorated with figures in profile—a woman with a baby on her lap, sitting in a gilded chair behind which stands an attendant. The chamber is in the upper story, and opens to the air on the left side, with a view of hills beyond the balustrade, on which leans a young girl in creamy robe lined with rose. She has her foot on a wooden inlaid footstool, and a maid in black is stooping to lace her sandal.

Signed at the left, and dated 1893.

Height, 22 inches; width, 17 inches.

*B. B. O.*

## PARRA

49—

## FLOWERS

*180.*

In a cut-glass goblet, placed upon a carved wood stool, is a profusion of roses, dahlias, fuchsias, and gladioli. The background is grayish blue interlaced with gold.

Signed at the left.

Height, 20 inches; width, 15 inches.

*G. B. O.*

## G. B. O'NEILL

This painter's works have obtained wide circulation through the engravings made from them, and this particular picture proved one of the most popular.

50—

## "SPARE THE WEEDS"

An old man in sack apron is kneeling on the path, uprooting the daisies with his knife. A little child in red shawl and white apron and sun-bonnet stands beside him, offering him a nosegay. Behind them, through the doorway in a wall, is a view of a lawn and old house.

Signed at the left, and dated 1879.

Height, 19 inches; length, 23½ inches.

uct one way or the other, certainly  
e of doubt against her

## CHARLES ÉDOUARD DELORT

Born at Nîmes, Delort became a pupil of Gleyre and Gérôme, and from the time that he won his first distinction in the Salon of 1875 devoted himself to bright and animated genre subjects.

### 51— LA JARDINIÈRE AU BON SEIGNEUR

From La Fontaine's Fables

In an open court a table is spread with the remains of a feast, which several hounds, craning up on their hind legs, are demolishing. The "good lord," in red coat and capacious boots, having eaten his full, leans back in his seat and ogles a pretty girl who wears a pale plum-colored short skirt, puffed on the hips, and seems embarrassed by his advances. At the back of the table a man is wringing his hands as if in despair, and through the open gateway mounted huntsmen are rounding up the pack of hounds.

Signed at the right, and dated 1874.

Height, 19 inches; length, 24 inches.

## HENRI LEROLLE

A Parisian, and decorated with the Legion of Honor in 1889, Lerolle has essayed with equal success many different kinds of subject. A large example of his genre pictures, "The Organ Rehearsal," hangs in the Metropolitan Museum; his landscapes have a beautiful poetic quality, and in his peasant pictures there is a depth of sympathy and a largeness of feeling at times almost solemn, that give them a very distinctive character.

52—

### POTATO HARVEST

The light is dying out of a creamy sky, leaving the field brown with shade. Beside a group of sacks a woman stoops to pick up potatoes, while to her left stands another, holding a full basket and balancing the weight with her free arm. The field slopes up on the right, and a cart with a white horse is seen moving towards a tree. Farther back, near the horizon, is the smoke from burning weeds.

Signed at the right.

Height,  $19\frac{1}{2}$  inches; length,  $24\frac{1}{2}$  inches.

uct one way or the other, certainly  
of doubt against her

*Ludwig Munthe*

**LUDWIG MUNTHE**

*1950*

A native of Aaroen, near Bergen in Norway, Munthe went in 1861, at the age of twenty, to Düsseldorf, where, however, he pursued his studies by himself. Afterwards he travelled extensively in Holland, Belgium, France, and Italy, studying nature, with a special preference for autumn and winter scenes. He was awarded the Legion of Honor in 1878, and gained many other rewards.



53—

**A BEECH WOOD IN WINTER**

A warm amber twilight sky is seen beyond the big brown trunks which loom up solemnly amid the under-growth of the forest. The ground in front is covered with snow, and near the centre stands a black and tan dachshund.

Signed at the right.

Height, 20 inches; length, 34½ inches.



MARIE FERDINAND JACOMIN

250.

The subjects of Marie Ferdinand Jacomin's landscapes are, for the most part, taken from the forest of Marly and the neighborhood of Fontainebleau. They faithfully render the rich, moist foliage and vegetation, and the pleasant surprises of the sunlight.

54— LE CENTENAIRE, FORÊT DE MARLY

A patch of yellow light lies on the long grass just in front of a giant chestnut, whose trunk is twisted and hollowed with decay. A path to the left of it disappears in the thicket, on the edge of which a figure is dimly visible.

Signed at the right.

Height, 18 inches; width, 14 inches.

*A. Cicéri*

**EUGÈNE CICERI**

*200.*

For many years professor at the Parma Academy, Cicéri was noted for his skilful drawing of the landscape.

55—

**A FISHERMAN'S RETREAT**

The pool, spotted with lily pads, vanishes on the left in a vista of water and sky between the trees. To the left of the opening is a beach, and on the other side the sloping green bank is studded with gray bowlders and overhung with the foliage of big trees, conspicuous among which is a birch, that catches the light on its trunk. A solitary angler is fishing.

Signed at the right, and dated 1877.

Height, 14 inches; length, 21 inches.

575-

## JEAN RICHARD GOUBIE

After leaving the studio of Gérôme, Goubie devoted himself to subjects involving animals, particularly the horse.

56—

### LIGHTING HIS PIPE

A huntsman has halted his chestnut horse in a grassy glade, bordered on both sides by trees, and is lighting his pipe. A horn is slung over his black fur coat.

Signed at the left, and dated 1880.

Height, 10 inches; length, 14 inches.

uct one way or the other, certainly  
of a good conser-  
et  
ot



## NARCISSE VIRGILIO DIAZ

1808-1876

The son of a Spaniard who for political reasons had taken refuge in France, Diaz in all his pictures shows the ardor of his Southern temperament. He has been called the virtuoso of the palette, and both in his little figure subjects—mere excuses for a charming embroidery of light and color—and in his grand studies of the mysterious tangle of sun and shadow in the recesses of Fontainebleau forest, his work has the splendid spontaneousness of an exuberant imagination. So musical is its suggestion that we readily accept the story that, while he plied his brush, he was pouring forth his spirit in song.



57—

### FLOWERS

The composition consists of a rich bouquet of flowers; white roses with crimson hearts, blue anemones, pink geraniums, and blossoms yellow and dull red. The foreground is a gleaming olive green.

Signed at the left.

Height, 10 inches; length, 13 inches.

# JULES DUPRÉ

1812-1889

1025

From being an apprentice in a porcelain factory at Nantes to becoming one of the founders of the modern school of French landscapists is a long journey, and its way lay through nature. At a time when landscapes were being put together out of the painter's head in a manner grandiloquently unreal, Dupré and Rousseau set themselves to study the facts of nature, and to render them as they felt them. Dupré's feeling has in it usually a preference for the stern and solemn aspects of nature; his pictures are distinguished by elevation of thought and a grand seriousness of color. His fine poise of character was as little disturbed by fortune and rewards, when they came his way, as it had been by his early hardships.

## 58— THE COTTAGE ON THE COMMON

Across the olive-brown grass appears a cottage, whose dark thatched roof shows strongly against a gray luminous horizon, overtopped with swollen clouds. To the left of the picture are two stunted, irregular-shaped oaks, between which stands a figure with white cap and bodice.

Signed at the right.

Height, 8½ inches; length, 10 inches.

*G. T. Meadbody*

1550'

## THÉODORE ROUSSEAU

1812-1867

"The Eagle" of the Barbizon painters, as Corot called him, Rousseau is the embodiment of strength. Even in his small pictures there is the suggestion of spaciousness, of firm earth, and boundless sky.

59—



Oct. 28-81  
G. T. Meadbody

The corner of a garden wall and a small building by its side, appear on the left of the level meadows, which stretch back to a gabled house, showing dark against the gray-rosy vapors on the horizon. The gray-blue sky above is shredded with soft layers of rose and yellow clouds. In the middle distance a shepherd, leaning on his staff, watches the sheep that are grazing in a horizontal line, at the end of which is another figure.

Signed at the left.

G. T. Meadbody

and +

Height, 7 inches; length, 13 $\frac{1}{2}$  inches.

*Emilio Sanchez*

**EMILIO SANCHEZ-PERRIER**

*240.*

One of the brilliant group of Spanish painters who have made their home in Paris, Sanchez-Perrier made his first appearance at the Salon of 1886, receiving an Honorable Mention. His landscapes are not only distinguished by purity of color and deft craftsmanship, but interpret the character of the scene with much quiet feeling.

60—

**THE FISHING POOL**

A patch of white light lies upon the gray-green pool, which stretches across the picture. On the far side the bright green bank is tufted with rushes and bounded by a gray wall, above which is a profusion of foliage and two bushy trees. A figure sits near the water on the right.

Signed at the right.

Height, 4 inches; length, 7 inches.

*17. 8. 1886*

## MEYER VON BREMEN

1813-1886

*525!*

Johann Georg Meyer, called Von Bremen, after his birth-place, was a pupil at the Düsseldorf Academy under Karl Sohn and Schadow. He began by painting biblical subjects, from which he passed to peasant genre, drawn from the valleys of the Bavarian and Swiss mountains, among which he was a constant traveller. The reputation of his work at length secured him a professorship at the Berlin Academy.

61—

## THE MISSAL

On the edge of an oak table, a cup and saucer and china coffee-pot by her side, sits a girl reading from a missal with silver clasps. Her costume consists of a brown dress, open at the bosom, dull blue apron, and light, plain-colored tippet, and a black lace cap tied under the chin. In the olive-drab wall behind her is an arched alcove with two shelves, on the lower of which are some books.

Signed on the edge of the table, and dated 1877.

Height,  $5\frac{1}{2}$  inches; width,  $4\frac{1}{2}$  inches.

## CHARLES ÉMILE JACQUE

*in Summer* 1813-1894

✓  
650.

Before he made a serious study of painting, Jacque by his etchings had already gained a reputation which still places him among the foremost modern masters in that medium. To his skill with the needle is due his knowledge of form and construction, and the remarkable drawing of his oil paintings. Sheep and poultry, particularly, he depicts with a comprehension that has never been surpassed. His use of color is less profound and fluent, yet he often reaches harmonious effects of great dignity ; for, although he chooses simple and sometimes commonplace subjects, he treats them with an elevation of purpose that lifts them to a high level of pictorial beauty, and often of poetic feeling.

62—

## CHICKENS

In front of an open doorway in the drab wall is a bunch of poultry. A white hen stands in the entrance, and behind her two other white ones and two black ones are nestling together; a rooster, with white neck-feathers, standing by their side. A little to the right, a white hen, spotted with gray, is pecking at the floor, and behind it, against the wall, is a straw rack.

Signed at the left.

Height,  $7\frac{1}{2}$  inches; length,  $11\frac{1}{2}$  inches.

ARMAND CHARNAY

Formerly known as a painter of landscapes and coast pieces, Charnay has his studio at Marlotte, in the Department of Seine-et-Marne.

120

63— THE LITTLE GARDENER

Variously colored poppies grow in profusion on the left of the picture, above a patch of pansies which a little girl is watering. To the right is a bed, edged with box and bright with flowers, past which the gravel walk leads to the garden wall, surmounted with red tiles. The chateau appears through the trees on the left.

Signed at the right.

Height, 5½ inches; length, 8½ inches.

✓  
330.

## ERNST BOSCH

A pupil of the Düsseldorf Academy under Sohn, Hildebrandt, and Schadow, Bosch has confined himself to genre pictures of out-of-door subjects, many of which include studies of gypsies, shepherds, poachers, and roving tinkers.

64—

### A LIGHT, MEIN HERR!

On the outskirts of a wood some children have lit a fire, and are sitting or lying around it. One is bringing up a bundle of sticks, and another is offering a lighted brand to a gamekeeper, whose gun, game bag, and two grouse are slung under his left arm. At his side are a white-and-tan pointer and a dachshund. A village church and cottages appear across the meadow on the right.

Signed at the right.

Height, 9 inches; length, 12 inches.

## EUGÈNE FROMENTIN

1820 1876

Fromentin's visits to Algiers supplied the motives for his most charming pictures. He excelled particularly in rendering the delicacy of lighted atmosphere, in giving to his subjects an air of elegant refinement, and in the dainty drawing and clever placing of the figures and animals that he introduced.

65—

### THE WATERING PLACE

A castle and trees crown a high rock, at the base of which emerges a little stream of water that broadens into a pool. Near it stand a boy and a white horse. On the left of the picture, under a bank surmounted by a tree, is a gray horse with blue saddle cloth, near which the rider is reclining on the ground.

Signed at the left.

Height, 10 inches; width, 8 inches.

450.

*Marie* EUGÈNE FEYEN

A pupil of Paul Delaroche, Feyen acquired a distinct reputation for his pictures of the fisher folk, most of which were studied at Cancale.

66— ARRIVAL OF THE FISHER GIRLS

A bevy of fisher girls, singing as they advance, is marching over the sand down to the water's edge. Prominent on the right of the group, is one in a dull red sweater. One has fallen back to loop up her dark thin skirt, and behind her are some hurrying along with their nets. Along the shore, on the right, is a winding line of people, gathering up fish.

Signed at the right.

Height, 12 inches; length, 20 inches.

## *Jules Worms*

### JULES WORMS

*H 100-*  
Jules Worms has travelled extensively, and gained repeated honors, including the Legion of Honor, for his genre subjects, which involve clever character studies, frequently with a touch of humor.

67—

### LOOKING HIM OVER

A girl, with a brush in her hand, has detected a spot of dirt on the bottle-green coat of an old gentleman, who is prepared for his walk. He wears a drab cap with sharp peak and pale blue stockings. Behind the bright red shawl which wraps the girl's shoulders, is a mantelpiece with clock, statuette, and ornaments on the shelf, and a painted screen on the grate.

Signed at the right.

Height, 14 inches; width, 10 $\frac{1}{2}$  inches.

## ÉMILE VAN MARCKE

1827-1891

5800 ✓

While still a decorator in the porcelain works at Sèvres, Van Marcke received the encouragement of Troyon, and eventually became his most distinguished follower. But his later pictures are quite individual in character, revealing, particularly, an exhilarating use of fresh, pure color, a sense of juicy herbage and clear air, while his drawing of the landscape and still more of cattle, is remarkably precise, and yet large in feeling.



68—

### COWS AND SHEEP

Coming round the bend of a village street, between cottages with thatched roofs and walls of stone and plaster, is a troop of cows and sheep, followed by a man in blue smock. To the right is a view of the open country, on which the twilight is settling down.

Signed at the left.

Height, 22 inches; length, 32½ inches.

4050 · JEAN CHARLES CAZIN

1840-1901

*G-T Viea - 1901*

While many of the younger French landscapists were content to imitate the manner of the Fontainebleau-Barbizon painters, and a few were attracted to the impressionists, Cazin sought a middle line which might involve the excellence of both. His own temperament readily responded to the poetry of the one school, and in his treatment of atmosphere and the lifting of his subjects to a higher key of light he has gathered much from the other. Yet a picture of his is unmistakably individual, not only in its method, but in its particular character of expression; and both of these qualities are very well represented in the accompanying picture.

69—

LE DERNIER QUARTIER

The waning moon hangs in a clear blue sky, that softens into haze on the horizon. Across the meadow stretches a hedge, beyond which are the red tiled and thatched roofs of cottages, others showing at intervals to the right, one with light glowing in the lower windows. The grass in front is dotted with a row of posts.

Signed at the right.

Height, 25 $\frac{1}{2}$  inches; width, 21 $\frac{1}{2}$  inches.

# ALEXANDER H. WYANT, N.A.

1836-1892

1850

To the influence of his studies at Düsseldorf Wyant may have owed some of the fondness for accurate drawing that is shown in his earliest landscapes; for his knowledge of construction and skill in delineating form are remarkable, and it is upon this substantial groundwork that the poetic feeling of his landscapes is overlaid. Hence its sincerity and power of convincing. His chosen haunts were among the Adirondack Mountains, and in his communings with nature he drew forth the secrets of her spirit, the quiet poetry of her idyllic moods, and interpreted them with a sympathy of understanding and a delicacy of assurance that place his pictures foremost among American poetic landscapes.

70—

## LANDSCAPE

From a clump of trees on the right, the meadow slopes in shadow. Farther back, where it is sprinkled with birch trees and bowlders, it dips into the light, and terminates in a grove of birches, among which is a cottage with red chimney. There is a blue haze on the horizon, and above it a light sky with flusters of light clouds.

Signed at the right.

Height, 23½ inches; width, 18 inches.

*G. H. Boughton*

**GEORGE H. BOUGHTON, N.A.**

*650/-*

Born in England, and brought to this country when he was three years old, later studying art here and making his first successes under the patronage of the old American Art Union, George H. Boughton returned to the country of his birth, and has made his home there. He has made a reputation by landscapes and by his pictures of Knickerbocker, Puritan, and Huguenot subjects.

71—

**THE WIDOW'S ACRE**

Luccombe Chine, Isle of Wight

Shelving hills, terminating in a bold, flat cliff covered with smooth grass, surround a little bay. On the far side, cottages stand a little above the tide level, on a strip of flat shore that widens as it curves round to the front. Here is a potato patch, in which a girl kneels at work, while an old woman stops to talk to a fisherman, who, in blue jersey and a high hat, leans over the fence, smoking his pipe.

Signed at the right, and dated 1879.

Height, 22 inches; length, 29 $\frac{1}{2}$  inches.

## ~~12~~ JEAN LÉON GÉRÔME

Every honor that France can bestow on a painter has been enjoyed by Gérôme during an active professional career of more than fifty years. His pictures of the Orient made him famous, and they have been succeeded by a long series of semi-classical subjects characterized by a vast store of knowledge and by scholarly treatment. He is represented in a great number of public and private galleries throughout the world.

41600

72—

### A BASHI-BAZOUK

The man is seen from behind, nearly as far as the waist, his dark face being turned towards the right shoulder, in profile. He wears a conical headdress formed of successive coils, terminating in a smooth apex of red above a border of yellow and green, from which are suspended little strings of tassels. Across his flesh-colored satin jacket, trimmed with corded ornament, hangs a broad leather belt. His gun is slung behind, and the handles of several swords show above his right arm.

Signed at the left.

Height, 32½ inches; width, 25½ inches.

## ADOLF SCHREYER

1828-1899

*Es Futhree*

~~5100~~ A German by birth, Schreyer was affiliated in his art with Paris. Always possessing independent means, he travelled much, and his pictures reflect the impressions that he received in the Orient and Africa, and especially in Wallachia, where his family had estates. While his subjects have an unmistakable dash and resolution, they often involve a poetic quality, largely due to his sensitive treatment of light. His list of honors is a long one.

73—

### IN DANGER

A brown horse is leaping forward through the snow as the driver of the sleigh urges him on ; for close behind are two wolves, and the rest of the pack are dimly seen amid the dust of the blown snow. The scene is a bleak, rolling country, studded with scrub foliage and leafless thorn bushes, and bounded in the distance by purple hills.

Signed at the right.

Height, 35 inches ; length, 46 inches.

✓  
ADOLPHE JOURDAN

470

A pupil of Jalabert, Jourdan is known for his rendering of the dainty charms of young girls and children. He is a graceful draughtsman, with a pleasant use of delicate color.

74—

LES SÉCRETS DE L'AMOUR

A fair-haired winged love is whispering into the ear of a girl, whose auburn hair is decked with flowers, a wreath of which she also holds in her right hand. A creamy white drapery slips down her right arm and, caught at the wrist by a thin girdle, leaves the bosom bare. To the left of the composition is a large tree, and on the other side a wall of rock with a torrent at the foot of it.

Signed at the left.

Height,  $4\frac{1}{2}$  inches; width, 30 inches.

*L.C. Tiffany*

LOUIS C. TIFFANY, N.A.

310  
It is a rare thing to see a picture by Mr. Tiffany, whose life for so many years has been absorbed with decorative work, one branch of which is the favrile glass, that has made his name famous on both sides of the Atlantic.

75—

AN ORIENTAL SCENE

Pastel,

A white mosque with dome and minaret, rosy in the sunlight, is enclosed by a wall, through which, on the left, is an arched opening leading to a narrow street, trodden by a veil-draped figure. In the open foreground is a grove of palms, under which are grouped a number of Orientals. To the left of them is a donkey with yellow saddle cloth.

Signed at the right, and dated 1874.

Height, 24 inches; width, 36 inches.

*H. G. F. Voltz*

# 1100.

## FRIEDRICH VOLTZ

Born at Nordlingen in 1817, Voltz received his art instruction at the Munich Academy, and in after years became one of its professors. His favorite haunt for study was among the valleys of the Bavarian Alps.

76—

### THE DRINKING POOL

A knoll on the right of the picture, bushy with foliage, is crowned with a white farmhouse, whose brown roof shows against the surrounding trees. On the edge of the slope stands a woman, while the cows come down to the pool in the foreground, in which a white and a brown one are already standing. The water issues from under a rough plank fence. On the crest of the bank stands a hill, beyond which the meadow is streaked with a yellow light and extends to a dark purple horizon.

Signed at the right, and dated 1872.

Height, 14 inches; length, 36 inches.

uct one way or the other, certainly  
ence of doubt against her

*601000128*

**ALEXANDRE CABANEL**

**1823-1889**

**1025**

Among the semi-classical painters of France, Cabanel held distinguished rank. After being a pupil of Picot he gained the Prix de Rome in 1845, and won a long list of honors. He was one of the professors at the École des Beaux Arts.

**77— “THE TRYSTING-PLACE OF SOULS”**

Under the trees, on a rocky seat, is a young girl, her figure clad in white transparent fabric, her head veiled, and encircled with a gold wreath. A youth, from whose head hangs a white cloth that leaves his chest bare and is gathered at the waist into a black and gold embroidered drapery, extends his arm, on which the maiden, though her head is averted, lays a hand. Beyond the trees appears a church, seen against the evening sky.

Signed at the left, and dated 1872.

Height, 57 inches; width, 35 inches.

## ADOLF SCHREYER

*in the* 1828-1899

# 7000

A German by birth, Schreyer was affiliated in his art with Paris. Always possessing independent means, he travelled much, and his pictures reflect the impressions that he received in the Orient and Africa, and especially in Wallachia, where his family had estates. While his subjects have an unmistakable dash and resolution, they often involve a poetic quality, largely due to his sensitive treatment of light. His list of honors is a long one.

### A WALLACHIAN TEAM

78—

The light from a violet evening sky falls on the backs of a team of white and dark horses who are dragging a wagon along a rough road by the side of which is a pool. To the left, half in shadow from some slender tree-stems, is a man on a black horse. The warm twilight lies upon a distant village and gilds the brown foliage of some trees on the right of the foreground.

Signed at the right.

Height, 31 inches; length, 58 inches.

AMERICAN ART ASSOCIATION,  
MANAGERS.

THOMAS E. KIRBY,

*Auctioneer.*

69.120

do  
uct one way or the other, certainly  
ance of doubt against her.

NEW-YORK TRIBUNE ILLUSTRATED SUPPLEMENT

SELECTIONS FROM THE HENRY T. COX COLLECTION AT THE AMERICAN ART GALLERY.



MARINE VIEW.  
By Jules Dupre.



CAVALIER.

Domingo.

EMENT.

9

RIES TO BE EXHIBITED TO-MORROW.

TRY

LANDSCAPE AND COW.  
By Armand Mauve.



MARINE VIEW.  
By Jules Dupré.

Landscape and Sheep.  
By C. E. Jacque.



BY Jules Dupre.



"THE WIDOW'S  
By George



ACRE," ISLE OF WIGHT.  
H. Boughton, N. A.

MARLINSPIKE.  
BY Jules Tupper.

